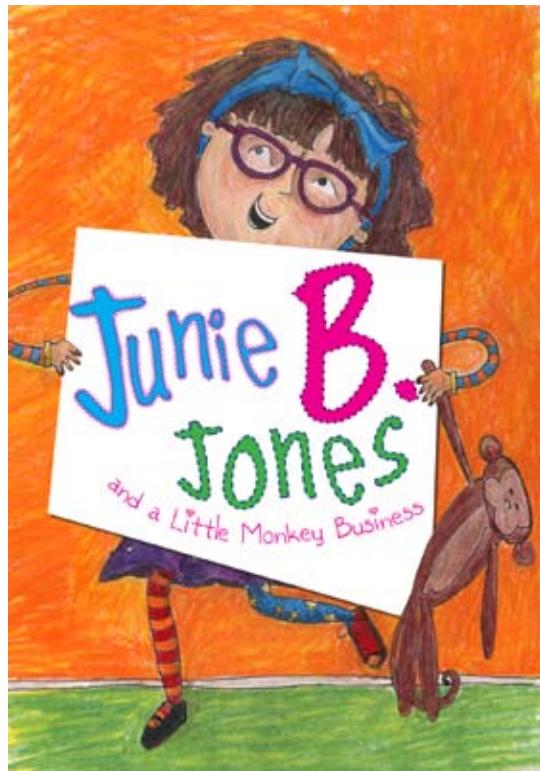


South Coast Repertory

to the 2009-10 Theatre for Young Audiences Production
of **BARBARA PARK'S**



book, music and lyrics by **JOAN CUSHING**

adapted from the book *Junie B. Jones and a Little Monkey Business*
by Barbara Park, illustrated by Denise Brunkus,
Copyright © 2003 by Barbara Park

Directed by **CASEY STANGL**

Honorary Producer **BANK OF AMERICA**

Prepared by Linda Sullivan Baity, PhD
School and Community Programs Director

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Part I: THE PLAY

Monkeying Around with Junie B. and Friends

Her name is Junie B. Jones. The B. stands for Beatrice. Except she doesn't like Beatrice. She just likes B. and that's all.

B. stands for something else, too. B-A-B-Y, which is not exactly a thrilling prospect for this stubborn, sassy kindergartner who hates stewed tomatoes and already knows all she need to know about babies, thank you very much.

"I smelled one at my friend Grace's house. It had some spit-up on its front. And so I held my nose and hollered, 'P.U.! WHAT A STINK BOMB!' Then Grace made me go home."

Of course, when her mother promises that she can have her very own air freshener to spray all by herself whenever she likes, Junie B. decides that putting up with that dumb bunny baby might not be so bad after all. Especially when her two bestest friends in the whole wide world are ready to give her their most prized possessions and their snack tickets in order to catch a glimpse of the "cutest little monkey" anybody ever saw. But as for those stewie pewie tomatoes—never!

Junie B. Jones and a Little Monkey Business is a funny, fast-paced musical romp based on one of America's most popular children's book series written by **Barbara Park**. The task of adapting Parks' book to the stage was undertaken by **Joan Cushing**, who was commissioned by Imagination Stage in Bethesda, Maryland, to supply not only the script, but also music and lyrics. The show premiered at Imagination Stage in 2003 and since then has been performing before enthusiastic young audiences all over the country.

The cast of SCR's production is being headed by **Jamey Hood** in the title role of Junie B. Jones, and **Dawn-Lyen Gardner**, who portrays Junie B.'s bestest friend, "That Grace." Four actors will create multiple characters: **Nicholas Mongiardo-Cooper** plays Grampa Miller and Meanie Jim; **Jennifer Parsons** is Grandma Miller and Junie B.'s Kindergarten teacher, known simply as "Mrs."; **Erika Whalen** plays Junie B.'s mother and "Princess" Lucille; and **Brian Hostenske** takes on the roles of Principal, Junie B.'s father, and Crybaby Williams.

Directing Junie B. Jones is **Casey Stangl**, who, in addition to her award-winning work in opera and film, has directed on many Southern California stages. Musical Director **Deborah Wicks La Puma** orchestrated Cushing's score for the original production of *Junie B. Jones and a Little Monkey Business*. Rounding out the production's creative ensemble are Set Designer **Keith Mitchell**, Lighting Designer **Jaymi Smith**, Costume Designer **Sara Ryung Clement** and Sound Designer **Kim Egan**.

Meet the Creators

Author **Barbara Park** has penned over 25 titles since 1992 featuring the antics of Junie B. Jones and her pint-sized entourage. (See Part V: Resources for a complete list of titles.) The books are favorites of girls and boys, moms and dads, teachers and librarians alike.

Park believes that her books are so beloved because of their headstrong six-year-old narrator, who is both very real and very funny. "Junie's not perfect so kids identify with her," Park explains. "Kids are eager to laugh, and they don't care whether they're laughing at her or with her. They can look at her mistakes and laugh at them, because then they are sort of elevated. 'Oh, I made that mistake when I was a kid, and I'm grown up now.' All of Junie's mistakes make her more real."

But Park insists that the books are not autobiographical. "I think it's time that I set the record straight. Ever since I began writing [the] series, people have been assuming that the character is based on me when I was a little girl. The fact is, though, that Junie B. and I have very little in common. For one thing, Junie B. gets sent to the principal's office when she's only in kindergarten, while I didn't get sent until I was well into first grade.

“It’s also clear from the series that Junie B. has a hard time controlling her behavior in the classroom. When I was a student, I was never a behavioral problem. Blurting out amusing comments whenever they occurred to me was simply my way of trying to make the day a happier one for my classmates.”

However, the new baby episode does appear to have been drawn from the author’s childhood. “When I was in elementary school, I used to dream about having a baby sister,” Park recalls. “In my dream, she would follow me around adoringly while I taught her everything I knew. Then—when she got big enough—we would join forces to overthrow my older brother, and the sisters would rule! Okay, fine. It was only a dream. But when I decided to add a new member to Junie B.’s family, I was surprised to learn that, unlike me, she wasn’t happy about having a new baby around at all. But what if it wasn’t an ordinary baby? What if it was. . . a baby monkey? Yes, of course! She’d love that. Come to think of it, I would have loved it, too. My brother wouldn’t have stood a chance!”

Read much more by and about Barbara Park:

<http://www.randomhouse.com/kids/junieb/author/author.html>

<http://www.rif.org/kids/readingplanet/bookzone/park.htm>

<http://www.barnesandnoble.com/writers/writer.asp?cid=968076>

http://www.edupaperback.org/authorbios/Park_Barbara.html

Playwright, composer and cabaret performer **Joan Cushing** was commissioned by Imagination Stage in Bethesda, Maryland, not only to adapt Parks’ popular book to the stage, but also to compose the music and write the lyrics. Cushing has adapted six other popular children’s books as musicals, including *Miss Nelson Is Missing*, *Petite Rouge: A Cajun Little Red Riding Hood*, and *Brave Irene*. Theatres that have produced her work include Seattle Children’s Theatre, Childsplay Theatre, Omaha Theatre Company, Children’s Theatre of Charlotte, Dallas Children’s Theatre, Orlando Shakespeare Festival, North Shore Music Theatre, First Stage Milwaukee, Walnut Street Theatre, Stage One Louisville, Nashville Children’s Theatre, Oregon Children’s Theatre, Manhattan Children’s Theatre, and California Theatre Center. According to TYA Magazine, Cushing is “the most produced playwright in children’s theatre.”

Time and Place(s)

The present.

Junie B.’s House, Grandma & Grampa Miller’s House, Kindergarten Classroom Nine, The Boss of the School’s Office, The Playground.

Characters

Junie B. Jones – a brassy, independent Kindergarten girl

Junie B.’s classmates:

That Grace – African American with automatically curly hair and fast feet

Lucille – A prissy girl who dresses like a princess and lives with her rich nana

Meanie Jim – The class bully, a karate expert

Crybaby William – The class crybaby, quiet and shy

Mrs. – Junie B.’s Kindergarten teacher

The Boss of the School – The principal

Mother – Junie B.’s mother

Daddy – Junie B.’s father

Grandma Helen Miller – Junie B.’s grandmother

Grampa Frank Miller – Junie B.’s grandfather

Going By the Book

Mrs. called my name.

“Junie B.? Would you like to go next?” she asked me.

Then I jumped right up. And I ran speedy fast to the front of the room.

“Guess what?” I said very excited. “Last night my mother had a baby! And it’s the boy kind!”

Mrs. clapped her hands. “Junie B. Jones has a new little brother, everyone!” she said. “Isn’t that wonderful?”

Then all of Room Nine clapped, too.

“Yes, only you haven’t even heard the bestest part yet!” I said very loud. “Because guess what else? He’s a MONKEY! That’s what else! My new brother is a real, alive baby MONKEY!”

Mrs. got a funny look on her face. And she squinted her eyes very tiny. And so maybe she didn’t hear me or something, I think.

“I SAID I’VE GOT A MONKEY BROTHER!” I shouted real louder.

Then that mean Jim jumped right up from his desk. And he hollered, “Liar, liar, pants on fire.”

“No they are not on fire, you big fat Jim!” I said back. “I do too have a monkey brother! You can ask my grandma Miller if you don’t believe me!”

Mrs. raised her eyebrows way high on her head. “Your grandmother told you that your brother is a monkey?” she asked me.

“Yes!” I said. “She told me he has long fingers and long toes. And lots of black fur all over himself!”

After that, Mrs. kept on looking and looking at me. Then she said it was time for me to sit down.

“Yeah. Only I’m not done telling the children about my monkey brother yet,” I explained. “Cause guess what else? His wallpaper has pictures of his jungle friends on it. And his bed has bars on the sides. But I’m going to teach him not to bite or kill people.”

Then this boy named Ricardo—who has cute freckles on his face—said, “Monkey are cool,” to me.

“I know they are cool, Ricardo,” I said. “And guess what else? Maybe I can bring him to school on Pet Day.”

Then Ricardo smiled at me. And so he might be my boyfriend, I think. Except for there’s a boy in Room Eight who already loves me.

Just then, Mrs. stood up and pointed at me. “That’s *enough*, Junie B.,” she said. “I want you to sit down now. You and I will talk about this monkey business later.”

And so that made me giggle. Because monkey business is a funny word, I think.

Then I waved good-bye to my new boyfriend, Ricardo.

And I skipped back to my seat.

(from Chapter 5, *Junie B. Jones and a Little Monkey Business*)

PART II: IN THE CLASSROOM

Before the Show: Read About It! Think About It!

These introductory exercises are designed to prepare students for their visit to SCR. Try to complete as many as possible before seeing the production. The more they learn about what they're going to see, the more benefit they are sure to derive from the experience. (Please note: Parenthetical data refer to specific domains, strands, and standards for Grades 3 and 4 in the curriculum areas of English-Language Arts or Visual and Performing Arts.)

1. Introduce Barbara Parks' novel *Junie B. Jones and a Little Monkey Business* to the class by either reading aloud, or asking students to read aloud. **(Reading Grades 3 & 4 - 2.2, 2.3)**
2. Ask students to:
 - a. Identify the main events of the plot, their causes, and their effects on future actions. **(Reading Grades 3 & 4 - 3.2)**
 - b. Discuss the traits of major characters, their motivations and contributions to the dramatic action. **(Reading Grade 3 & 4 - 3.3; Theatre Grade 4 - 1.2)**
 - c. Identify speakers or narrators. **(Reading Grade 3 - 3.6)**
 - d. Determine underlying theme or message. **(Reading Grade 3 - 3.4)**
3. Discuss the differences between realism and fantasy. Have them talk about what they like and dislike about these two literary genres, identifying universal themes, character types, and actions. Could everything that happens in this book also happen in real life? **(Reading Grade 3 – 3.2, Grade 4 – 3.1)**
4. Allow students to retell or dramatize this story by employing different vocal tones and attitudes to explore multiple possibilities in a live performance. **(Theatre Grade 3 – 2.1; Grade 4 – 1.3, 2.1, 2.2, 3.1)**
5. Examine the structural differences between fiction and drama. **(Theatre Grades 3 & 4 – 1.1; Reading Grades 3 & 4 - 3.1)**
6. Explore what it means to “adapt” literature from one form to another, specifically from fiction to drama. Discuss various ways that the content of books might have to change in order to be suitable for staging using information in the book, as well as prior knowledge of the conventions of live theatre. **(Reading Grade 3 - 3.1; Theatre Grades 3 & 4 - 1.1)**
7. Ask students to make predictions about the play they're going to see based upon their knowledge of the source text, as well as other Junie B. Jones books they may have read. For example, not every character or event in the book appears in the play. Which ones do you expect to see onstage? Who will the actors be? How will the scenery, costumes and props look? Will there be music? If so, how will it sound? **(Theatre Grades 3 & 4 - 1.1; Reading Grade 3 - 2.4; Grade 4 - 2.3)**
8. Listen for these vocabulary words in the play:

accustomed	ciao	genuine	recreate
arrangement	clinch	glossy	redesign
assistant	command	locket	reinvent
beauteous	complexion	organize	require
bicker	demonstrate	quarrel	resistant
canopied	faithful	realign	tension
chintz	familiar	rearrange	tinkering
9. “Today I've got a very big problem inside my head!” Ask students if they have ever felt the way Junie B. Jones does? What was their problem? How did they solve it?
10. Junie is worried about getting a new baby brother. “Right now, I'm number one. But when there's two of us, I'm not so sure.” Talk about how it feels to be the oldest child, the youngest child, the only child, or somewhere in the middle. Is any one of these positions the “best”?

After the Show: Talk About It! Write About It!

1. Below are ten examples taken from the script of Junie's "creative" kindergarten grammar. First ask students to underline the word in each sentence that is used improperly, then have them correct Junie's mistakes by rewriting the entire sentence in correct English. **(Written and Oral Language Conventions Grade 3-1.0)**

She is way beautifuller than me.

You haven't even heard the bestest part yet!

My shoes costed forty-five dollars.

Each day's an adventure, the funnest that it can be!

I just make a grumpity face.

It's the mostest fun.

They just can't help theirselves.

That wasn't as better as I thought.

There's nothing more wonderfuller than when my mother and I shop!

Now I feel even worser.

2. Discuss ways in which the play differed from students' predictions, paying special attention to the differences between written and stage versions. **(Listening and Speaking Grade 3 - 1.1, 2.0; Grade 4 - 1.0, 2.1)**
3. Ask students to use the vocabulary of theatre (see Part IV of this guide) to describe the performance. **(Theatre Grade 3 - 1.1, 4.1; Grade 4 - 1.1, 4.3)**
 - a. How did the actors look (costumes, makeup, movement)?
 - b. How did the adult actors prepare to play the child roles?
 - c. How did the stage look (scenery, lighting, props)? **(Visual Art Grade 3 - 1.5, 4.1; Grade 4 - 3.1, 4.1)**
 - d. How did the play sound (music, singing, special effects)? **(Music Grades 3 & 4 - 4.1, 4.2, 5.1)**

4. Give students an opportunity to create their own variations of the play:
 - a. Tell the story from the point of view of another character.
 - b. Choose another ending by rewriting the last scene.
 - c. Add a brand new character and see what happens.
 - d. Imagine a continuation—what happens after the last scene?
 Present to the class as dramatic interpretations. **(Speaking Applications Grade 3 – 2.2)**
5. Discuss the concept of narrator and first-person storytelling. How did students respond to Junie’s direct address of the audience? **(Reading Grade 3- 3.6)**
6. Story circle – One person begins a story featuring one character from *Junie B. Jones and a Little Monkey Business* and one character from another book by Barbara Park that students are familiar with. The first person stops after a few sentences, next person adds to it and so on until the tale comes to a resolution. You may wish to provide a title to guide the exercise.
7. Ask students to come up with definitions for the vocabulary words listed in Question #8 on the previous page. Have students locate each of the words in the book and/or script in order to discover how context offers clues to their meaning. **(Reading Grades 3 & 4 - 1.0)**
8. Have students imagine that they are reporters interviewing one of the characters in the play. Write and present orally to the class a brief newspaper article with concrete sensory details to support their impressions of people, places, things or experiences. **(Reading Grade 3 – 2.1, 2.2; Speaking Applications Grade 3 – 2.1, 2.3)**
9. Each person attending a performance of *Junie B. Jones and a Little Monkey Business* at SCR receives a program containing a variety of activities students can work on either in class or at home with parents and siblings. Programs include:
 - Meet the Writer (Barbara Park answers kids’ questions)
 - Junie of the Jungle (gorilla maze)
 - It’s A Gusher! (vocabulary word search)
 - Monkey See, Monkey Do (multiple choice true/false quiz)
 - Going Bananas (easy recipe for chocolate-dipped frozen treat)
 - Words, Words, Words (idioms art project and guessing game)
 - Monkey Jokes (kindergarten groaners)
10. Write letters of thanks to Bank of America describing the most memorable aspects of attending a performance of *Junie B. Jones and a Little Monkey Business*.
(Writing Grade 3-2.3; Grade 4-2.1; Written and Oral Conventions Grade 3 & 4-1.0)

Please send all letters to:

South Coast Repertory
Attn: TYA
PO Box 2197
Costa Mesa, CA 92628-2197

PART III: AT THE THEATRE

Welcome to the Argyros

The 336-seat Argyros Stage is the newest theatre space at SCR. It opened in 2002 with a huge celebration and we are delighted that thousands of Orange County school children fill this state-of-the-art facility each season to enjoy our Theatre for Young Audiences productions. The Argyros is a proscenium theatre designed to provide audiences a feeling of intimacy, with no seat more than 39 feet from the stage.



Theatre Etiquette

Theatre is an art form that depends on both the artists and the audience. A performance is influenced by an audience, just as an audience is influenced by a performance. The artists and staff of South Coast Repertory are creating a special new world for you to visit. When you walk into the theatre, you will feel that behind the curtain lies the secret of that new world which is about to come to life before your eyes. Sometimes it's so exciting, you can barely hold still. But remember that once the play begins, you have a very important job to do. Everybody in the theatre is a part of the play. You are connected to all the other people in the audience, as well as to the actors on the stage. Remember, you're all in the same room. They can SEE you, HEAR you, FEEL you, just as you can SEE, HEAR, and FEEL them. Your attention, involvement, responses, and imagination are a real part of each and every performance. The play can actually be made better because of you!

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Student Tips for Theatre Trips

- * Stay with your group at all times and pay attention to your teachers and chaperones.
- * Listen carefully to the SCR staff member who will board your bus with last-minute tips.
- * Take your seat in the theatre *before* going to the bathroom or getting a drink of water.
- * Make yourself comfortable while keeping movement to a minimum.
- * Please do not stand up, walk around, or put your feet on the seat in front of you.
- * Absolutely no chewing gum, eating, or drinking in the building.
- * No backpacks, cameras, or electronic devices are permitted in the theatre.
- * Feel free to talk quietly in your seats before the show.
- * Show your appreciation by clapping for the actors at the end of the play.
- * After the lights come back up, wait for the ushers to escort your group out of the theatre.

PART IV: EDUCATION STATION

From the California Visual and Performing Arts Framework

Education in the arts is essential for all students. California's public school system must provide a balanced curriculum, with the arts as part of the core for all students, kindergarten through grade twelve, no matter what the students' abilities, language capacities or special needs happen to be. Each of the arts disciplines maintains a rich body of knowledge that enables the students to understand their world in ways that support and enhance their learning in other core subjects. In addition, through this rich body of knowledge, students learn how each of the arts contributes to their own sensitivity of the aesthetic qualities of life. Students learn to see what they look at, to hear what they listen to, feel what they touch and to understand more clearly what they integrate into their own experience.

Five Strands of Arts Education

Students in a comprehensive program are expected to master the standards of an arts discipline, which includes the following five strands:

1.0 Artistic Perception refers to processing, analyzing and responding to sensory information through the use of the language and skills unique to dance, music, theatre and visual arts.

2.0 Creative Expression involves creating a work, performing and participating in the arts disciplines. Students apply processes and skills in composing, arranging and performing a work and use a variety of means to communicate meaning and intent in their own original formal and informal works.

3.0 Historical and Cultural Context concerns the work students do toward understanding the historical contributions and cultural dimensions of an arts discipline. Students analyze roles, functions, development in the discipline, and human diversity as it relates to that discipline.

4.0 Aesthetic Valuing includes analyzing and critiquing works of dance, music, theatre or visual arts. Students apply processes and skills to productions or performances. They also critically assess and derive meaning from the work [. . .] and from performances and original works based on the elements and principles of an arts discipline.

5.0 Connections, Relationships, Applications involves connecting and applying what is learned in one arts discipline and comparing it to learning in the other arts, other subject areas and careers. Students develop competencies and creative skills that contribute to lifelong learning.

Linking Standards to Experience

Education in the arts is essential for all students. California's public school system must provide a balanced curriculum, with the arts as part of the core for all students, kindergarten through grade twelve, no matter what the students' abilities, language capacities or special needs happen to be. Each of the arts disciplines maintains a rich body of knowledge that enables the students to understand their world in ways that support and enhance their learning in other core subjects. In addition, through this rich body of knowledge, students learn how each of the arts contributes to their own sensitivity of the aesthetic qualities of life. Students learn to see what they look at, to hear what they listen to, feel what they touch and to understand more clearly what they integrate into their own experience.

**CALIFORNIA VISUAL AND PERFORMING ARTS STANDARDS
(◀Key Standards)**

Grade ▶	Strands	Theatre Standards	Music Standards	VA Standards	Dance Standards
Kinder	Artistic Perception (1.0)	1.1▶, 1.2		1.3▶	
	Creative Expression (2.0)	2.2▶, 2.3			
	Historical & Cultural Context (3.0)	3.1▶	3.1	3.1	
	Aesthetic Valuing (4.0)	4.1, 4.2		4.2▶	4.1▶
	Connections, Relationships, Applications (5.0)	5.2	5.2	5.4	
First	Artistic Perception (1.0)	1.1▶, 1.2			
	Creative Expression (2.0)	2.1▶, 2.2			2.6, 2.7
	Historical & Cultural Context (3.0)	3.1▶, 3.2, 3.3			3.2, 3.4
	Aesthetic Valuing (4.0)	4.1, 4.2	4.2	4.2	4.1
	Connections, Relationships, Applications (5.0)	5.2	5.2		
Second	Artistic Perception (1.0)	1.1▶, 1.2		1.3▶	
	Creative Expression (2.0)	2.1▶, 2.2, 2.3, 2.4			
	Historical & Cultural Context (3.0)	3.2	3.1	3.1, 3.3	3.4
	Aesthetic Valuing (4.0)	4.1▶, 4.2, 4.3	4.3, 4.4		4.2▶, 4.3
	Connections, Relationships, Applications (5.0)	5.1	5.2	5.4	5.3
Third	Artistic Perception (1.0)	1.1▶		1.5	
	Creative Expression (2.0)	2.1▶			2.6▶
	Historical & Cultural Context (3.0)				
	Aesthetic Valuing (4.0)	4.1▶	4.1, 4.2, 4.3▶	4.1	4.1, 4.2, 4.3
	Connections, Relationships, Applications (5.0)		5.1		
Fourth	Artistic Perception (1.0)	1.1, 1.2, 1.3	1.4		1.5
	Creative Expression (2.0)	2.1, 2.2, 2.3▶			
	Historical & Cultural Context (3.0)			3.1	3.2▶
	Aesthetic Valuing (4.0)	4.1, 4.2▶, 4.3	4.1, 4.2	4.1	4.1, 4.2, 4.3
	Connections, Relationships, Applications (5.0)		5.1		
Fifth	Artistic Perception (1.0)	1.1▶, 1.2			
	Creative Expression (2.0)	2.1▶, 2.2, 2.3			
	Historical & Cultural Context (3.0)	3.3▶			
	Aesthetic Valuing (4.0)	4.1▶	4.2▶		4.1
	Connections, Relationships, Applications (5.0)	5.2	5.1		5.3

Basic Theatre Vocabulary (Theatre 1.1)

Acting The process by which an individual interprets and perform the role of an imagined character.

Action The core of a theatre piece; the sense of forward movement created by the sequence of events and the physical and psychological motivations of characters.

Ad-Lib To extemporize stage business or dialogue; to make it up as you go along.

Apron The area of the stage that extends toward the audience, in front of the main curtain.

Backstage The space behind the acting area, unseen by the audience.

Balcony An upper floor of seats projecting out over the main seating area of a theatre.

Blocking The movement and stage business, designed by the director and performed by the actors.

Boxes Seats separated from the main seating area located on the upper level near the stage.

Box office A windowed space at the front of the theatre building where tickets are sold.

Business Any action performed on stage.

Character The role played by an actor as she or he assumes another's identity.

Choreography The art of creating and arranging dances onstage.

Conflict The problem or incident that creates the action and is resolved by the end of the play.

Costume The carefully selected or specially designed clothing worn by the actors.

Cross The actor's movement from one stage location to another.

Cue The last words or action of an actor immediately preceding the lines or business of another actor.

Dialogue The stage conversation between characters.

Diction The clarity with which words are pronounced.

Director The person who oversees the entire process of staging a theatrical production.

Downstage The part of the stage closest to the audience. At one time stages were raked, or sloped, with the lower ("down") part closest to the audience, and the higher ("up") part further away.

Ensemble A cast of actors working together effectively to present a theatrical performance.

Flats Canvas or wood-covered frames that are used for the walls of a stage setting.

Green Room A room near the stage where actors await entrance cues and receive guests. The room's name comes from Elizabethan times, when actors waited on a real "green" (or patch of grass).

Improvisation The spontaneous use of movement and speech to create a character.

Lobby The public waiting area outside the theatre space.

Mezzanine Lower level seating area beneath the balcony overhang.

Monologue A solo speech during which the character reveals personal thoughts.

Narrator A character who tells the story of the play directly to the audience.

Orchestra Lower level seating area immediately in front of the stage.

"Places" Direction given by the Stage Manager for actors to be in position before each act begins.

Plot The "what happens" in a story: beginning (the setting, characters, and problem); middle (how the characters work to solve the problem); and the ending (resolution of the problem).

Project To speak loudly so the entire audience can hear you.

Props All the stage furnishings, including furniture, that are physically used by the actors.

Proscenium Stage A traditional theatre with the audience seated in front of a proscenium arch framing the stage.

Run Length of time the play will be presented (i.e two weeks, two months, two years).

Script The text of the play, including dialogue and stage directions, all written by the playwright.

Set All of the scenery that makes up the physical environment of the world of the play.

Stagecraft The knowledge and skills required to create the physical aspects of a production; i.e., scenery, lighting, costumes, and props.

Stage Left That part of the stage to the actor's left when the actor faces the audience.

Stage Manager The person who supervises the physical production of a play and who is in charge of the stage during the performance.

Stage Right That part of the stage to the actor's right when the actor faces the audience.

Strike Dismantling the set, costumes and props at the end of the run of a show.

Theme The central thought, idea, or significance of the action of a play.

Upstage The area of the stage farthest way from the audience and nearest to the back wall.

PART V: RESOURCES

Junie B. Jones Books by Barbara Park

Kindergartner

- Junie B. Jones and the Stupid Smelly Bus* #1
- Junie B. Jones and a Little Monkey Business* #2
- Junie B. Jones and Her Big Fat Mouth* #3
- Junie B. Jones and Some Sneaky Peeky Spying* #4
- Junie B. Jones and the Yucky Blucky Fruitcake* #5
- Junie B. Jones and That Meanie Jim's Birthday* #6
- Junie B. Jones Loves Handsome Warren* #7
- Junie B. Jones Has a Monster Under Her Bed* #8
- Junie B. Jones Is Not a Crook* #9
- Junie B. Jones Is a Party Animal* #10
- Junie B. Jones Is a Beauty Shop Guy* #11
- Junie B. Jones Smells Something Fishy* #12
- Junie B. Jones Is (Almost) a Flower Girl* #13
- Junie B. Jones and the Mushy Gushy Valentine* #14
- Junie B. Jones Has a Peep in Her Pocket* #15
- Junie B. Jones Is Captain Field Day* #16
- Junie B. Jones Is a Graduation Girl* #17

First Grader

- Junie B., First Grader (at Last!)* #18
- Junie B., First Grader Boss of Lunch* #19
- Junie B., First Grader Toothless Wonder* #20
- Junie B., First Grader Cheater Pants* #21
- Junie B., First Grader One-Man Band* #22
- Junie B., First Grader Shipwrecked* #23
- Junie B., First Grader Boo... and I Mean It!* #24
- Junie B., First Grader Jingle Bells, Batman Smells! (P.S. So Does May.)* #25
- Top-Secret, Personal Beeswax: A Journal by Junie B. (And Me!)*
- Junie B., First Grader Aloha-ha-ha!* #26
- Junie B., First Grader Dumb Bunny* #27

Web Links to Additional Study Guides

Dallas Children's Theater

<http://www.dct.org/index.php/junie>

Magik Theatre

https://www.magiktheatre.org/study_guides/Junie_B_Jones_Study_Guide.pdf

Nashville Children's Theatre

http://www.nashvillechildrenstheatre.org/pdf/Guides/NCT_JunieGuide.pdf

Northwest Children's Theater and School

http://www.nwcts.org/html/documents/tguide/NWCT_EG_JunieB.pdf

Theatre of Youth, Arts in Education Institute of Western New York

http://www.artsined.com/880651130124425/lib/880651130124425/_files/2005-2006_Junie_B_Jones.pdf